

Lord Taunton Heirlooms.

CATALOGUE
OF
VALUABLE DRAWINGS
AND
OIL PAINTINGS,

FORMING PART OF

The Collection at Quantock Lodge, Bridgwater,

THE PROPERTY OF

E. A. V. STANLEY, ESQ.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE EARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

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SOTHEY, WILKINSON & HODGE,

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LORD TAUNTON HEIRLOOMS.

PREFACE.

HENRY LABOUCHERE, Lord Taunton (*b.* 1798, *d.* 1869), from whose collection the greater part of the Works of Art described in the following catalogue come—a few having been added by his successors—besides being a politician of note in his day, was also a collector and amateur of high distinction in that golden age of connoisseurship; and is, in fact, probably now best remembered as having been the owner of the famous Madonna by Michelangelo, afterwards sold by his executors to the National Gallery. He was connected by professional ties with the great banking firm of Hope, so illustrious in the annals of art collecting; and allied, both through his mother and his wife, with the house of Baring, the members of which excelled not less in zeal and acumen as patrons of art, than as financiers and politicians.

Lord Taunton's collections, when arranged at Stoke Park, Stoke Poges, Bucks, were visited in 1850 and 1851 by Dr. Waagen, who, in his "Treasures of Art" and "Galleries and Cabinets of Art in Great Britain," called attention to the beauty and importance of many of the specimens, and made flattering reference to the taste and knowledge of the collector. Later they were removed to a large house—Quantock Lodge, near Over Stowey, Somerset, built (1856-68) to contain them.

The catholicity of Lord Taunton's taste is mentioned with particular commendation by Waagen, who also lays stress on the appreciation, rather unusual at that time, of the works of the 15th and 16th centuries, of which the collection gave evidence.

A good many of the early pictures seem to have been acquired in Italy, and elsewhere on the Continent, before the taste for such works was as widely diffused as it has since become. But the opportunities which occurred on the dispersal, towards the middle of the last century, of the Strawberry Hill, Northwick, Beckford, and other collections, were not neglected.

Waagen also speaks of Lord Taunton as "a connoisseur and patron of the best productions of modern sculpture"—a patronage which, in the cases of Thorwaldsen, Gibson and Marochetti, seems to have been combined with personal friendship.

A rather unusual feature of the collection, to which it may be permissible to call attention, is the framing of the pictures; Lord Taunton seems to have bestowed an amount of care upon this detail, certainly uncommon at that period. In opposition to the then prevailing taste for uniformity, which led in many instances—as notoriously in the Royal collections—to the discarding and disappearance of the original frames, Lord Taunton seems to have taken pains to preserve the contemporary frames of his pictures, or to procure such for them when the originals had been lost, so that the frames not only enhance the merits of the pictures they contain, but in many cases possess beauty and interest of their own.

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E. A. V. STANLEY, Esq.

FIRST DAY'S SALE.

DRAWINGS.
IN THE PORTFOLIO.

J. W. ALLEN.

1829.

LOT

1 A Country Lane

Signed and dated

Water-colours

5 in. by 7 in.

DAVID COX.

1830.

2 A Waterfall in North Wales

Signed and dated

Water-colours

7½ in. by 10⅔ in.

B 2

14

Passed

Permain

NEWTON FIELDING.

1832.

- 4 10 . 3 A Duck Pool, with pheasants on the round in the foreground
Signed and dated *Richardson*
Water-colours 19½ in. by 13½ in.

WILLIAM HUNT.

1827.

- 4 . . 4 The Little Flower Seller *Perman*
Signed and dated
Water-colours
- 5 10 . 5 View on the Lowerzer Lake; Grulli on the Waldstadter Lake; *Parsons*
View near Tell's Chapel; and another Swiss View; in
water-colours 4
- 3 10 . 6 Tell's Chapel at Burglen; The Chapel of Stauffacher; The
Hermitage of Nicolas de Flue; View of Kerns, and a View *do*
of Berne, by H. Triner; *sepia drawings* 5
- 8 10 . 7 Tell's Chapel on Lake Lucerne; Schloss Hapsburg; The Lake
of Wallmstadt, and other Swiss Views, by D. A. Schmid; *do*
in water-colours 15
- 3 10 . 8 View of Lake Loverz, and View of the Mountain of Spizebuhl;
in water-colours 2 *do*
- 4 10 . 9 View of a Swiss Lake, by D. Lafond, 1817, *in water-colours* *do*
- 3 3 . 10 An Italian Carnival, 1819, by J. Auna, *body-colour drawing* *Toussaint*

FRAMED.

JACOB VAN RUYSDAEL.

- 25 . 11 Landscape: the banks of a river with a rustic bridge *Colnaghi*
Signed
Indian ink on white paper 5½ in. by 7½ in.

* * * From the collection of William Beckford of Fonthill.

W. VAN DE VELDE.

- abel 12 Portrait of a Man, said to be Admiral de Ruyter
Black and white chalk on buff paper 12 in. by 9 $\frac{7}{8}$ in., oval 8 8

G. J. LAQUY (AFTER DOUW).

- Linford 13 Girl at a window, picking a bunch of grapes
 Signed 4 10
Water-colours 15 in. by 12 in.

N. POUSSIN.

- Pears 14 Head of Silenus
Coloured chalks on white paper 9 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in. 5
 * * * From Dr. Wellesley's collection.

B. WEST, P.R.A.

1789.

- Wallis 15 A Mother and Child
 Signed and dated 4 10
Pen-and-ink and wash 11 $\frac{1}{4}$ in. by 10 in.

R. WILSON, R.A.

- James 16 Landscape composition, with a town in the middle distance
Black and white chalk on buff paper 10 $\frac{1}{4}$ in. by 6 in. 2 2

R. COSWAY, R.A.

1802.

- Haine 17 Portrait of a Lady, whole-length, standing facing spectator,
 leaning on a pedestal 5 10
 Signed and dated
Pencil and water-colour 9 $\frac{1}{4}$ in. by 5 $\frac{1}{2}$ in.

H. EDRIDGE, A.R.A.

1802.

- 9 . 18 Portrait of a Lady, seated three-quarters to the left, looking at the spectator

Signed and dated

Pencil and wash

12½ in. by 8⅞ in.

Spencer

G. B. CIPRIANI, R.A.

1794.

- 4 10 . 19 Nine Cupids playing blind man's-buff

Signed

Bistre, pen and wash

11 in. by 16 in.

do

GERMAN SCHOOL.

Early XVIIIth Century.

- 4 10 . 20 Allegorical composition. At the top is seen a Holy Roman Emperor, enthroned between six kneeling figures of Electors, below whom are their coats-of-arms; on either side, figures apparently representing two allegorical personages

Water-colours, on vellum

8¼ in. by 5¾ in.

Ballard

OIL PAINTINGS.

GUIDO RENI.

- 13 . 21 St. Mary Magdalen. Head, looking upwards to the left

Copper

27 in. by 21 in.

Spiller

LUDOVICO CARRACCI.

- 6 . 22 Pietà. The dead Christ lying on the ground, supported by the Virgin; child angels beside her and in the sky

Copper

9 in. by 7 in.

Tomalin

GUIDO RENI.

- 5 . 23 Dido and Æneas. Three three-quarter-length figures; Æneas in armour on the left, Dido, with attendant, facing him

Canvas

45 in. by 53 in.

Spiller

P. F. MOLA.

- 24 The Vision of St. Bruno. The Saint is reclining on the ground
in a landscape ; cherubs above in the sky on the right
Canvas 28 in. by 23 in.

Labor

2 2

G. A. DONDUCCI.

- 25 The Virgin in glory, with numerous angels, appearing to St.
Francis
Copper 24 in. by 16 in., arched top

Reign

3

TITIAN (AFTER).

- 26 The Toilet of Venus

Canvas

43 in. by 36 in.

Spiller

4

BASSANO.

- 27 The Nativity ; a shepherd and shepherdess in adoration

Canvas

20 in. by 24 in.

Tomalin

3 10

RAPHAEL (AFTER).

- 28 The Holy Family with St. Anne. Copy of the "Madonna del
divino amore," in the Naples Museum
Canvas 47 in. by 39 in.

Field

3

RAPHAEL (AFTER).

- 29 The Holy Family with Saints. Copy of the "Vierge de la
Maison de François I," in the Louvre
Canvas 54 in. by 40 in.

Spiller

26

RAPHAEL (AFTER).

- 30 Portrait of Baldassare Castiglione. Old Flemish or French
copy of the picture in the Louvre
Panel 35 in. by 27 in.

Rothschild

7

GIULIO ROMANO.

- 2 5 31 Fragment of a Cartoon for tapestry. Heads and upper parts of three figures, one of them a licitor holding fasces, all in profile to the left *Nicholson*

Distemper, on paper

35 in. by 26 in.

* * From Dr. Wellesley's collection.

TITIAN (AFTER).

- 8 32 The Tribute Money. Copy of the picture in the Dresden Gallery *Collins*

Canvas

29 in. by 25 in.

FLEMISH-FLORENTINE SCHOOL.

Late XVth Century.

- 18 33 The Birth of the Virgin. Crowded composition in the interior of a room *Brown*

Panel

18 in. by 13 in.

VENETIAN SCHOOL.

- 50 34 Portrait of a Young Man holding a book; half-length to the left; in the background on the right is an antique marble torso in a niche, on the left a distant view of a church with a tall campanile; inscribed on a medallion in the lower left-hand corner "Dominicus F. A. XXIX, MDXII" *Nears*

Canvas

46 in. by 35 in.

NORTHERN ITALIAN SCHOOL.

1525-50.

- 2 15 35 St. Jerome and St. Domenic; two half-length figures *Sutton*

Panel

15 in. by 24 in.



No. 40.

NORTHERN ITALIAN SCHOOL.

1525-50.

- 36 Two Sainted Abbots

Tilton

Panel

15 in. by 24 in.

3 15

VENETIAN, SCHOOL OF PORDENONE.

- 37 Portraits of Baldassare Zeno and his two sons; three-quarter-length figures; in the middle the father stands, facing the spectator, in the crimson robes of a Procurator of St. Mark, he holds a book and a paper; on either side are the two boys likewise facing the spectator

Baxendale

105

Canvas

50 in. by 38 in.

TUSCAN-BYZANTINE SCHOOL.

XIVth Century.

- 38 A Triptych; the centrepiece and wings are occupied by nine scenes; in the middle are the Madonna and Child with saints; above is the Crucifixion; below are four saints; on the wings are groups of three saints; below on the left wing are St. George and the Dragon, on the right three saints; in the triangular spaces at the top are the Virgin on one wing, and the announcing archangel on the other; the subjects are indicated by Latin inscriptions

Stoner

155

Panel

17 in. by 14 in.

DOMENICO ALFANI.

- 39 The Mystic Marriage of St. Catherine; half-length figures; in the centre the Madonna and Child, with St. Catherine, upon whose finger Christ is placing the ring, on the left, and St. Joseph on the right; below is the infant St. John in adoration

Field

7 10

Panel

31 in. by 26 in.

BERNARDINO LUINI.

- 40 The Madonna and Child; the Madonna half-length, seated, slightly to the left, looking down; the Child nude, whole-length, standing on her knees, looking to the left

Partidge

200

Panel

33 in. by 26 in.

[See ILLUSTRATION].

TITIAN.

- 41 The Death of St. Peter Martyr; two half-length figures; in the background a landscape with two other figures of a monk and an assassin

Canvas

Pinelou
39 in. by 46 in.

[*See* ILLUSTRATION].





No 42.

FRA BARTOLOMMEO.

- 42 The Madonna and Child with St. Joseph and St. Stephen ; the
Bridg. Virgin half-length, standing behind a parapet upon which
 the Child reclines supported by a green cushion ; he looks
 up smiling at St. Stephen who stands behind on the left

Panel

35½ in. by 27 in.

- * * From the collections of R. Payne Knight and Sir Thomas
 Baring. Waagen, "Treasures of Art," vol. II, p. 418

[See ILLUSTRATION].

UMBRO-FLORENTINE SCHOOL.

Late XVth Century.

- 190 . 43 A Saint, standing in a high pulpit on the left, preaching to a crowd of people; ruined wall in the background *Harston*

Panel

16 in. by 12 in.

FLORENTINE SCHOOL.

About 1500.

- 55 . 44 The Virgin kneeling towards the right before the Infant Christ who lies on the ground supported by two kneeling angels; background of ruined wall and distant landscape *Bridge*

*Panel**Circular, diam. 41 in.*

SIENESE SCHOOL.

XIVth Century.

- 105 . 45 The Madonna and Child enthroned, with a male saint on either side *Corbett*

Panel

50 in. by 25 in., arched top

SCHOOL OF GHIRLANDAJO.

- 200 . 46 The Madonna and Child enthroned in a shell-shaped niche; landscape background *Hears*

Panel

36 in. by 22 in., arched top

PARIS BORDONE.

- 12 . 47 A Woman singing and playing a lute; three-quarter-length facing the spectator; in white chemise and crimson drapery *Corbett*

Canvas

37½ in. by 28 in.

SCHOOL OF FERRARA-BOLOGNA.

1500-25.

- 60 . 48 The Annunciation; the Virgin with crossed hands, and a book before her, on the right; the archangel advancing in profile from the left *Bridge*

Canvas

16½ in. by 14 in.

ANGIOLO BRONZINO.

- 49 Portrait of Cosimo I de' Medici, Grand Duke of Tuscany; half length facing the spectator, the head turned towards the left; in plum-coloured dress embroidered in gold and brown; his right hand holds a handkerchief

Panel

36 in. by 26 in.

- * * * Repetition of the portrait in the Uffizi Gallery. From the Hamilton Palace collection, 1882, lot 755.

ITALIAN SCHOOL.

About 1550.

- 50 Portrait of Francesco Domenico Gennami; whole-length of a little boy standing; in a dark green suit trimmed with gold and silver; he holds a staff inscribed with his name and the date and hour of his birth, 1546

Canvas

52 in. by 37 in.

VENETIAN SCHOOL.

XVIIIth Century.

- 51 Architectural Capriccio: View of the Church of San Giorgio Maggiore at Venice seen across a canal; in the foreground a group of figures, brigands and peasant women among ruins

Canvas

27 in. by 34 in.

VENETIAN SCHOOL.

XVIIIth Century.

- 52 Architectural Capriccio: View of the Church of the Redentore at Venice seen across a canal, with a fantastic foreground with figures

Canvas

27 in. by 35 in.

SCHOOL OF VELASQUEZ.

- 53 Portrait of Philip IV as a young man; whole-length standing towards the right; his right hand holds a bâton, his left rests on his sword; in the background is a battle scene

Canvas

75 in. by 40 in.

- * * * An old repetition, with a different background, of the picture by Velasquez, in the Holford collection at Dorchester House.

ALONZO CANO

- 210 . . 54 Portrait of a Man called Calderon de la Barca, the dramatic poet; bust three-quarters to the left, in black dress *Finlay*

Canvas

25½ in. by 19 in.

- * * * From the collection of King Louis Philippe. Waagen, "Galleries and Cabinets of Art," p. 104.

[See ILLUSTRATION].

ALONZO CANO.

- 30 . . 55 St. Joachim; whole-length standing figure holding a shepherd's crook *Hume*

Canvas

42 in. by 15 in.

- * * * From King Louis Philippe's collection.

[See ILLUSTRATION].

ALONZO CANO.

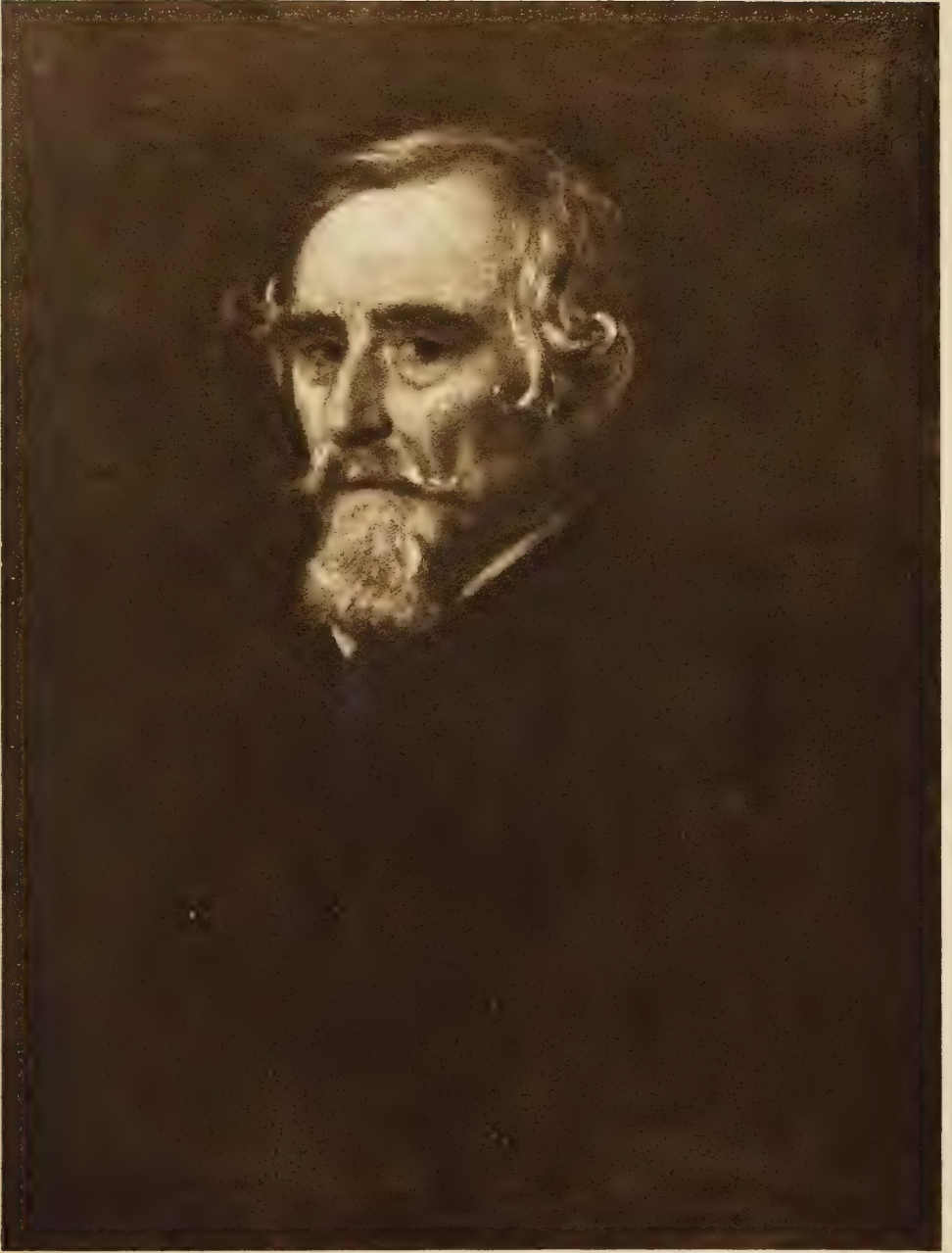
- 42 . . 56 St. Anne; whole-length standing figure

Canvas

42 in. by 15 in. *do*

- * * * From King Louis Philippe's collection.

[See ILLUSTRATION].



No. 54.



No. 55.



No. 56.

SPANISH SCHOOL.

- 57 The Assumption of the Virgin ; below are the Apostles standing round the tomb

Reign

Water-colours

13½ in. by 13½ in., octagonal

2 15

MORALES.

- 58 Christ, crowned with thorns, bearing the cross ; half-length figure

Lothschild

Canvas

28 in. by 21 in.

3

MURILLO.

- 59 The Annunciation ; the Virgin kneeling to the left before a *prie-dieu* ; the angel, on the left, flying downwards facing the spectator ; on the ground is a bouquet of coloured flowers in a vase

Reign

Canvas

64 in. by 42 in.

SPANISH SCHOOL.

1554.

- 60 Portraits of Charles V and Philip II ; two half-length figures ; Charles three-quarters to the right, Philip facing him, both resting their elbows on cushions ; inscribed with names and date

Reign

Panel

11 in. by 16 in.

5 10

SPANISH SCHOOL.

XVIIIth Century.

- 61 St. Anthony of Padua holding the Infant Christ, standing in an elaborate architectural tabernacle ; on either side are St. Peter and St. Paul, and below is a tablet inscribed with an indulgence

Reign

Canvas

23 in. by 18 in.

VÉLASQUEZ (AFTER).

- 19 62 The Duke of Olivarez on horseback, *copy of the picture in the Prado Museum* *Smalin*
Canvas 30 in. by 23 in.

SPANISH SCHOOL.

XVIIIth Century.

- 7 63 The Madonna and Child surrounded by angels *Heard*
Panel 8 in. by 6 in.

SCHOOL OF MURILLO.

- 60 64 Portrait of a Man said to be Francesco Quevedo; half-length three-quarters to the right; long grey hair; he wears spectacles and is dressed in black; his left-hand is on his breast, his right holds a book; painted in an oval *Harston*
Canvas 37 in. by 28 in.

SPANISH SCHOOL.

Early XVIIth Century.

- 4 65 Portrait of Philip III of Spain. Whole-length, standing slightly to the right; in white ruff, steel and gilt corselet and cloth of gold trunk-hose; his left hand is on the hilt of his sword; his right rests on a helmet standing on a table; rose-coloured curtain in background. In an ornamental border of red, blue and gold *Quaick*
Water-colours, on vellum 10 $\frac{1}{8}$ in. by 6 $\frac{1}{2}$ in.

FRENCH, SCHOOL OF THE CLOUETS.

- 195 66 Portrait of a Lady, formerly called Mary Queen of Scots, half-length turned slightly to the left, in black and white hood and dress *Cornell*
Panel 18 in. by 14 in.

* * Exhibited at the Exhibition of National Portraits, 1866, No. 320, as by Lucas Cornelli.



· LOYS · XII · DE · CE · NOM ·

· IL · LEST · FAIT · EN · L'AGE · DE · XXXVI · ANS ·

JEAN BOURDICHON.

- 67 Louis XII, King of France (1462-1515), kneeling towards the left on a blue cushion powdered with gold fleurs-de-lys, his helmet on the ground before him ; he wears a cloth of gold surcoat over armour. In front of him stands St. Michael, with green wings, dressed in gold armour, behind him stand Charlemagne, St. Louis, and St. Denis, all with crowns and nimbi, and with their names inscribed above them. Gold border inscribed : "Loys XII de ce nom. Il lest fait en leage de XXXVI ans."

Agnew.

Water-colours, on vellum

$9\frac{3}{8}$ in. by $6\frac{3}{4}$ in.

* * * From the collection of William Beckford, of Fonthill, 1848.

This extremely important and wonderfully preserved miniature is closely connected with the illuminations in the very celebrated manuscript, the *Hours* of Anne of Brittany, Queen of Louis XII, in the Bibliothèque Nationale at Paris, and is clearly by the same artist, believed to be Jean Bourdichon. It is, in fact, the counterpart of the well-known miniature in that volume representing Anne accompanied by her patron saints. The figures of archangels, with golden armour and green wings, elsewhere in the MS., correspond exactly in type with St. Michael in the present miniature. The miniature is, moreover, the same size as the principal pictures in the MS., and the border and inscription are similar. The date of the present miniature (1498) is ten years earlier than that of the payment to Bourdichon, presumed to be connected with the "Hours," and is of particular interest as possibly throwing light on contested questions related to the dating of the MS. (see Delisle, *Cabinet des Manuscrits de la Bibliothèque Nationale*, 1881, vol. III, pp. 346-7.)

[See ILLUSTRATION].

68 A FRAME CONTAINING FIVE MINIATURES :

(1) Mrs. Middleton, by Jean Petitot

*Boulacher**Enamel**oval $1\frac{5}{8}$ in. by $1\frac{5}{8}$ in.*

(2) Madame de Montespan, by Jean Petitot

*Enamel**oval, 1 in. by $1\frac{5}{8}$ in.*

(3) Anne of Austria, by Jean Petitot

*Enamel**oval, 1 in. by $\frac{7}{8}$ in.*

(4) Duchesse de Montbazon, "La Belle des Belles," by Jean Petitot

*Enamel**oval, $1\frac{7}{8}$ in. by $1\frac{7}{8}$ in.*

(5) Lucius Carey, Viscount Falkland, by John Hoskins

Signed I. H.

*Water-colours, on vellum**oval, 2 in. by $1\frac{5}{8}$ in.*

* * All from the collection of Horace Walpole at Strawberry Hill, 1842.

"Description of the Villa," 1774, pp. 24, 82, 83 and 84. Sale 1842; Eleventh Day, lot 39; Fourteenth Day, lots 55, 57, 61 and 75. No. 5 also from the collection of Dr. Richard Mead, 1754.

[See ILLUSTRATION].



No. 68.

OIL PAINTINGS.

CLAUDE GELÉE LE LORRAIN.

- 69 A Wooded Landscape ; on the left a large clump of trees, in the shade of which are two men ; on the right in the foreground are goats, beyond are ruins with the sea in the distance

Rotaschild

50

Panel

11 in. by 13 in.

* * Waagen "Treasures of Art," vol. II, p. 420.

SCHOOL OF GASPARD POUSSIN.

- 70 A Rocky Landscape, with buildings and a river in the foreground

Spiller

7

Canvas

14 in. by 16 in.

BRIL.

- 71 View of Rome, with a bend of the Tiber ; in the foreground numerous figures and boats

Gregory

5 10

Panel

15 in. by 48 in.

SCHOOL OF CLAUDE.

- 72 A Classical Landscape, with a goatherd piping and goats playing in the foreground

Collins

11

Canvas

22 in. by 29 in.

SCHOOL OF CLAUDE.

- 73 Landscape composition, with figures

do

Canvas

11 in. by 14 in.

5 5

FRENCH, SCHOOL OF LE BRUN.

- 74 The anointing of the Grand Dauphin (b. 1661) ; the ceremony takes place in a church filled with courtiers ; Louis XIV is in a tribune on the left

Picard

Canvas

20 in by 32 in.

BARON F. P. GERARD.

- 11 . . . 75 Portrait of George Canning; three-quarter-length seated to the left; his hands folded in his lap

Canvas

Sold
51 in. by 37 in.

SCHOOL OF GREUZE.

- 3 10 . . . 76 Head of a Young Girl with a distaff

Canvas

Speller
15 in. by 13 in.

MARIE VICTOIRE LEMOINE.

- 200 . . . 77 A little Girl, half-length to the left, holding a kitten and a music-book

Signed and dated 1780

Canvas

Canvas
20½ in. by 16½ in.



No. 78.

J. B. GREUZE.

78 Head of a young Girl ; turned three-quarters to the left

Allworth

Pastel

16 in. by 12½ in.

* * Waagen "Galleries and Cabinets of Arts," p. 104.

[See ILLUSTRATION].

FRENCH, SCHOOL OF BOUCHER.

- 4 79 The Fiddler: A boy with a fiddle seated on the ground, a girl
with a tub stands listening *Spiller*
Panel 10 in. by 7 in.

FRENCH, SCHOOL OF BOUCHER.

- 3 80 The Dancing Dog: A boy with a concertina and a performing
dog near the door of a cottage at which are other children *Field*
Panel 10 in. by 7½ in.

FRENCH, SCHOOL OF GREUZE.

- 15 81 The Shy Child: A woman seated at needlework facing the spec-
tator, a little girl standing on the left lays her head in the *Spencer*
woman's lap *Canvas* 12 in. by 9½ in. *B.A.*

FRENCH.

Early XVIIIth Century.

- 17 82 Portrait of a Lady in a broad-brimmed hat and embroidered dress
Panel 12 in. by 9 in. *Ticars*

SCHOOL OF POURBUS.

- 25 83 Portrait of Henri III of France; three-quarter-length standing
facing the spectator, in dark dress and cap trimmed with
jewels *Rohschild*
Panel 32 in. by 21½ in., arched top

SCHOOL OF MABUSE.

- 10 84 The Adoration of the Shepherds: six figures in the ruins of a
building; angels in the sky *Abel*
With an added signature and date M. 1479
Panel 24 in. by 19 in., arched top



No. 85.

JAN VAN SCHOOREL.

- 85 Portrait of an elderly Woman; seated three-quarters to the left behind a parapet; in white hood and black gown over red and gold dress; she holds a rosary in her hands

Glen
Dated 1536

Panel

18 in. by 13 in., arched top

[See ILLUSTRATION.]

THE MASTER OF THE HALF-LENGTH FIGURES.

- 86 Portrait of a young Lady as St. Mary Magdalen; she holds a book, and a golden vase is on the table before her; coat-of-arms above to the right

Albion
Panel

18 in. by 12 in.

PHILIPS WOUVERMAN.

87 · La Fontaine des Tritons: A lady holding a closed umbrella, seated on a white horse, and a gentleman, with his back to the spectator, on a bay, halting near a fountain, on the right, at which a huntsman draws water and hounds are drinking; in the foreground are other figures, and on the left vine-dressers at work; in the background country stretching away to a low horizon

Panel

14½ in. by 19½ in.

* * From the collections of the Marquis d'Argenson, 1750; De la Prade, 1775; De Clesne, 1786; Goll van Frankenstein, 1833.

Engraved by Moyreau, 1753.

Waagen "Treasures of Art," vol. II, p. 422; Smith "Catalogue Raisonné," No. 117, and "Supplement," p. 41. De Groot "Catalogue," vol. II, p. 470.

[See ILLUSTRATION].





F. SNYDERS.

- 88 A Market Piece : Dead Game, vegetables, etc., on a long table,
behind which, on the left, is a man holding a napkin

*Neus**38*

Canvas

57 in. by 34 in.

F. SNYDERS.

- 89 A Fowl Yard with two cocks fighting, and other poultry

Signed "F. Snymers, ft."

*52**Campbell*

Canvas

42 in. by 60 in.

[See ILLUSTRATION].

F. SNYDERS.

- 90 Interior of a Fowl House with two cocks fighting

Pears

Canvas

33 in. by 50 in.

* * Waagen "Treasures of Art," vol. II, p. 422.

RUBENS.

- 91 Peace driving away War

Watson

Panel

17 in. by 25 in.

TENIERS (AFTER RUBENS).

- 92 The Last Judgment

Fild

Panel

19 in. by 15 in.

FRANS VAN MIERIS.

- 93 Portrait of Franciscus de la Boe Sylvius, Professor of Medicine
at Leyden; half-length, leaning on a parapet, facing the
spectator, bare headed, in black dress

Linford

Signed "F. V. M., Ft."

Panel

8½ in. by 6½ in.

FRANS VAN MIERIS.

- 50 . . . 94 Portrait of a Man; three-quarter-length, standing, facing the spectator, in black dress, he holds a scroll *Bois*

Copper

8½ in. by 7½ in.

MOLENAER.

- 95 A Flemish Kermesse: many figures dancing to the music of a bagpiper who stands on a tub in the middle of the picture *Bois*

Canvas

30 in. by 42 in.

G. VAN HERP.

- 40 . . . 96 The Elevation of the Cross: composition of numerous figures in the style of Rubens

Copper

34 in. by 43 in. *McNaughton*

RUBENS.

- 52 . . . 97 Head of an Old Woman, turned slightly to the left, in white cap *Lewis*

Panel

13 in. by 10 in.

FLEMISH SCHOOL.

XVIIth Century.

- 25 . . . 98 The Holy Family; a small octagonal painting, surrounded by an oval garland of flowers *Field*

Panel

25 in. by 18 in.

FLEMISH SCHOOL OF VANDYCK.

- 17 . . . 99 Portrait of a bearded Man; bust, three-quarter to the right, in falling ruff and black dress *Kohlsch*

Canvas

24 in. by 22 in.

NORTHERN GERMAN SCHOOL,

about 1550.

- 100 Portrait of a Young Lady ; half-length figure, nearly facing the
spectator, in green and black dress with white sleeves, and
a wreath of roses on her head

*Leitch d**100**Panel**14 in. by 10 in.*

HOLBEIN (AFTER).

- 101 Portrait of Erasmus ; three-quarter-length to the left ; copy of
a picture at Petrograd

*Ledger**Panel**11 in. by 9 in.*

SIMON DE VOS (ATTRIBUTED TO).

- 102 Portrait of a Man ; bust slightly to the right, in falling ruff,
large hat and black dress

*Collins**40**Panel**26 in. by 20 in.*

DUTCH SCHOOL.

- 103 Portrait of a Young Man ; bust, in lace ruff, large hat and
black dress ; coat-of-arms in the background ; painted in an
oval

*Parkstone**18**Canvas**7 in. by 5½ in.**L 6728*

SECOND DAY'S SALE.

B. P. OMMEGANCK.

1814.

LOT

- 14 104 Landscape: The shores of a lake, with a muleteer, cattle, sheep
and a donkey

Signed and dated

Richardson

Panel

23 in. by 28 in.

BRAUWER.

- 42 105 Interior of a Tavern with boors playing cards, one of them has
fallen off his seat

Panel

Linford

13 in. by 18 in.

DUTCH SCHOOL.

- 7 106 Interior of an Ale-house with three boors quarrelling over a
game of cards

Gouache

Ellis H

9 in. by 7 in.

TENIERS (AFTER).

- 4 107 Scene outside a Tavern, peasants drinking, one is being dragged
away by a woman

Panel

Spiller

6 in. by 9 in.

VAN OSTADE (SCHOOL OF).

- 3 108 Interior with boors smoking

Panel

Mason

13 in. by 11 in.

G. NETSCHER (SCHOOL OF).

- 109 Portrait of a Boy; half-length to the left, in grey coat trimmed with brown, looking at a soap bubble which he has just blown; on a ledge in front is his hat
Rothschild
Panel 8½ in. by 7 in.

P. DE BLOOT.

- 110 The Doctor's Shop; the Doctor stands at a table holding up a bottle to the light, behind are several patients
Wise
Panel 12 in. by 9 in.

DUTCH SCHOOL.

- 111 Portrait of an Old Man, seated to the right at a table, in circular ruff, black skull cap and gown, he looks at a book through a pair of glasses; inscribed "A. B. Cuij, 1590"
Green
Panel 39 in. by 31 in.

RUBENS (SCHOOL OF).

- 112 Portrait of a Man; half-length, in armour and scarlet drapery
Spiller
Canvas 31 in. by 24 in., arched top

R. P. BONINGTON.

- 42 113 Evening in Venice. Five figures: two ladies, two gentlemen
and a page, in fifteenth century costume, standing on the
steps of a palace

Canvas

Bonington
22 in. by 17 in.

[See ILLUSTRATION].



No. 113.

C. R. LESLIE, *R.A.*

- 114 The Taming of the Shrew

Moore

Panel

7 in. by 9 in.

3

* * * Sketch for the picture in the Sheepshanks collection,
Victoria and Albert Museum.

J. PHILIP, *R.A.*

- 115 Leaving Church in Spain; three-quarter-length figures of a lady and an old woman

Corbett

Canvas

25 in. by 19 in.

5 5

* * * From the artist's sale, 1867.

SIR DAVID WILKIE.

1818.

- 116 Chelsea Pensioners receiving the news of the Battle of Waterloo; sketch for the picture in the collection of the Duke of Wellington

do

Signed and dated

Panel

12 in. by 16 in.

16

* * * On the back is a memorandum signed by Wilkie, and dated 1829, stating that this is the *first* sketch for the picture.

W. J. MÜLLER.

- 117 A Trout Stream in North Wales, two boys in the foreground

Inobisher

Canvas

29 in. by 48 in.

34

Signed

A. LEGROS.

1863.

- 118 A Priest chanting Service: Five three-quarter-length figures in the interior of a church, the priest on the left, the others behind him

Coluaghi

Canvas

20 in. by 26 in.

50

Signed and dated

* * * From the collection of Mr. H. Anderson Rose.

ENGLISH SCHOOL.

- 32 . . . 119 Fancy Portrait of Queen Mary I; bust slightly to the left, in black hood and dress trimmed with ermine, red curtain background *Hood*

Panel

7 in. by 5 $\frac{3}{4}$ in.

MARCUS GHEERAERTS.

- 31 . . . 120 Portrait of James I, bust slightly to the right, in white satin dress with Collar of the Garter round his neck, and black hat with jewels *Spencer.*

Panel

22 in. by 17 in. *B.A.*

ENGLISH SCHOOL.

XVIIth Century.

- 8 . . . 121 Portrait of Elizabeth of York, Queen of Henry VII; half-length, three-quarters to the left, in pointed hood, both hands clasped before her hold a white rose *Moore*

Panel

20 in. by 14 in.

ENGLISH SCHOOL.

XVIIth Century.

- 6 . . . 122 Portrait of Lady Margaret Tudor, Mother of Henry VII; half-length, three-quarters to the left, behind a parapet, in pointed hood and coif, and black dress, she holds a book *James*

Panel

20 in. by 14 in.

HOLBEIN (ENGLISH SCHOOL OF).

- 145 . . . 123 Portrait of an Elderly Man, called Stephen Gardiner, Bishop of Winchester; half-length, turned slightly to the right; in black coif and cap and black gown lined with sable; he holds a carnation in his left hand; green background *Budge*

Panel

13 in. by 10 in.

* * * From the Harman collection. Exhibited at the Exhibition of National Portraits, 1866, no. 202.

SIR ANTHONY MOR (SCHOOL OF).

- 124 Portrait of Queen Mary; half-length, turned slightly to the left; in black and white hood and dress; she holds a book with both hands; inscribed "Maria Regina Angliae"

Mleworth

Panel

14 in. by 10 in.

- * * * Mentioned by Waagen, "Treasures of Art," vol. II, p. 421, who ascribes it to Lucas de Heere. It appears more probably to be by a French artist working under the influence of Anthonis Mor.

ENGLISH SCHOOL.

1598.

- 125 Portrait of Sir Walter Raleigh; three-quarter length, standing slightly to the right; wearing a black hat with jewel in it; black cloak, laced with gold, and cloth of gold surcoat and black dress; in the background on the right is a column, to the left the arms of Raleigh; inscribed "A^{no} Dⁿⁱ 1598 Aeta. Suae 47"

Keenp

Panel

44 in. by 34 in.

ENGLISH SCHOOL.

Second Quarter of the XVIth Century.

(ATTRIBUTED TO JOHANNES CORVUS).

- 126 Portrait of an Elderly Man, a member of the Beddingfield family of Oxburgh, Norfolk; half-length, slightly to the left; wearing a black cap and doublet, lined with white fur, and gown lined with sable; with both hands he grasps his girdle, to which a *gipcère* or pouch, richly mounted in gold, is attached; plain green background, with the arms of Beddingfield on the right

Panel

33 in. by 26 in.

[See ILLUSTRATION].



No. 126.



No. 128.



No. 127.

DANIEL MYTENS.

- 127 Portrait of Charles I as a young man ; whole-length, standing slightly to the right on a Turkey carpet ; in brown doublet and breeches over white damask sleeves and hose ; Garter ribbon round neck ; his right hand holds a hat, his left rests on his sword

*Allworth**Canvas*

81 in. by 55 in.

- * * * Stated to have been in Charles I's collection. Subsequently from that of Mr. Sharpe of Brockley Hill, Middlesex, 1830, and of Lord Northwick, 1859 ; and described as Henry Frederick, Prince of Wales.

[See ILLUSTRATION].

PAUL VAN SOMER.

- 128 Portrait, said to be Elizabeth, Queen of Bohemia, when a girl ; whole-length, standing slightly to the left on a Turkey carpet ; in white lace cap, ruff and cuffs and red damask dress trimmed with gold and silver ; on a table to the left is a small chained monkey

*do**Canvas*

81 in. by 54 in.

- * * * Stated to have been in Charles I's collection. Subsequently from that of Mr. Sharpe, of Brockley Hill, Middlesex, 1830, and of Lord Northwick, 1859.

[See ILLUSTRATION].

DANIEL MYTENS.

- 140 129 Portrait of Count Gondomar, Spanish Ambassador at the Court of James I; whole-length, standing facing the spectator; in black and brown dress; his right hand is on his hip, his left rests on his sword; at his feet is a spotted Dalmatian hound; to the left is a table with a hat on it

Canvas

80½ in. by 54 in. *Buckhouse*

* * * Stated to have come from the collection of Charles I. Subsequently from that of Mr. Sharpe, of Brockley Hill, Middlesex, 1830.

VANDYCK.

- 44 130 Portrait of a Cavalier, possibly Mountjoy Blount, Lord Newport; whole-length, standing facing the spectator; in armour; he holds a bâton in his right hand, his left is on his hip

Canvas

85 in. by 48 in. *Brassey*

SIR PETER LELY AND J. WYCK.

- 31 131 Portrait of King William III; three-quarter length, standing slightly to the left; in armour and lace cravat; his right hand holds a bâton, his left rests on a helmet; battle scene in the background *Heul*

Canvas

48 in. by 38 in.

ROBERT WALKER.

- 8 132 Portrait of Admiral Edward Popham (1610?-1651); bust, turned three-quarters to the right; long white hair; in armour and white collar

Canvas

29 in. by 25 in. *Carston*

* * * From Ford Abbey, Dorset, 1848.



H. DANCKERS (ATTRIBUTED TO).

- 133 Charles II receiving the first pineapple grown in England from Rose, the Royal gardener; the King stands on the right, dressed in brown with a large black hat, before him kneels Rose, dressed in black, presenting the pineapple; in the background is a formal flower-garden and the front of a large house, traditionally said to represent Dawney Court, Buckinghamshire

Agnew.

Canvas

36 in. by 45 in.

- * * From the collection of Horace Walpole at Strawberry Hill. "Description of the Villa," 1774, etc., p. 126. Sale, 1842, eleventh day, lot 20. On the back of the frame is the following memorandum in Walpole's writing: "Mr. Rose the royal Gardener presenting to King Charles 2^d the first pineapple raised in England. This picture belonged to Mr. London the Nursery man [Partner of Mr Wise] whose Heir bequeathed it to the Revd. Mr. Pennicall of Ditton who gave it to Mr. Walpole 1780. Hor. Walpole."

[See ILLUSTRATION].

J. HOPPNER, R.A.

- 23 134 Portrait of William Pitt; three-quarter-length, standing facing the spectator; his left hand on his hip, his right on the back of a chair *Howe*

Canvas

54 in. by 42 in.

* * * From the collections of Earl de la Warr and Lord Whitworth. Studio repetition of the Mulgrave picture, the last for which Pitt sat, now in the Burdett-Coutts collection.

SIR JOSHUA REYNOLDS.

- 4 135 Venus and Cupid *Moore*

Canvas

50 in. by 39 in.



No. 136.

SIR JOSHUA REYNOLDS.

136 Robinetta

Canvas

30 in. by 24 in.

* * Repetition of the picture in the National Gallery.

[See ILLUSTRATION].

SIR JOSHUA REYNOLDS (SCHOOL OF).

- 8 . 137 Portrait of the Second Marquis of Rockingham

Moore

Canvas

29 in. by 24 in.

T. GAINSBOROUGH, R.A.

- 240 . 138 Portrait of Samuel Foote, the actor; half-length, slightly to the right, the head turned towards the spectator; in white wig and green coat laced with gold; his left hand thrust into his breast; painted in an oval

Cooper

Canvas

29 in. by 24 in.

* * * Traditionally said to be the picture given by Gainsborough to his friend Wiltshire, the carrier, and mentioned in Fulcher's "Life of Gainsborough," second edition, 1856, p. 221.

ENGLISH SCHOOL.

XVIIIth Century.

- 6 . 139 Portrait of a Man; half-length, seated facing the spectator at a table, upon which are writing materials; bookcase in the background

Spiller

Panel

34 in. by 26½ in.

REYNOLDS (AFTER).

- 4 . 140 Portrait of Dr. Johnson; copy of the picture in the National Gallery

Buck

Canvas

30 in. by 24 in.

A. RAMSAY.

- 5 . 141 Portrait of an Elderly Lady; bust slightly to the right; in white cap, scarlet dress and black lace shawl

Kemp

Canvas

7½ in. by 6 in.

ENGLISH SCHOOL.

- 7 . 142 Portrait of Sir William Morton, d. 1672; bust three-quarters to the right in coif and judge's robes

Sweet Maxwell

Canvas

28 in. by 24 in.

VANDYCK (ENGLISH SCHOOL OF).

- 143 Portrait of Queen Henrietta Maria; bust facing the spectator;
Greenshell in blue and white dress trimmed with pink ribbons 54
Canvas 28 in. by 23 in.

J. RICHARDSON, THE ELDER.

- 144 Portrait of Alexander Pope; profile to the right; wearing
Fuck laurel wreath; painted in an oval
Canvas 31 in. by 25 in.

ENGLISH SCHOOL.

1725-50.

- 145 Portrait of a Little Boy; three-quarter-length, standing to the
Miss H. right, in a blue suit; he holds a hoop 7
Canvas 29 in. by 24 in.

VANDYCK (ENGLISH SCHOOL OF).

- 146 Portrait of Charles I; three-quarter-length, standing facing
Cohen the spectator; in armour; his right hand holds a bâton, his
left rests on a helmet standing on a table 30
Canvas 49 in. by 39 in.

J. FULLER (ATTRIBUTED TO).

- 147 Portrait of a Man; three-quarter-length, seated three-quarters
do towards the right in a red arm chair; wearing full brown
wig, white shirt, lace cravat and orange-coloured drapery 11
Canvas 48 in. by 39 in.

J. RICHARDSON, THE ELDER.

- 148 Portrait of a Man, said to be Joseph Addison; three-quarter-
length, seated three-quarters to the left before a table upon
Moore which are medals and a book lettered "Orpheus Britan-
nicus." He is dressed in brown and holds a medal of
Queen Anne in his left hand; inscribed "Joseph Addison,
Richardson, Fecit"
Canvas 48 in. by 36 in.

J. VAN DER BANCK.

- 32 . | .
149 Portrait of John Gay, the poet; half-length, standing slightly to the left, the head turned three-quarters to the right; in black gown and blue cap; landscape seen through opening on the left

Trobisher

Canvas

36 in. by 28 in.

* * From the collection of Sir Joshua Reynolds.

J. RILEY.

- 3 . | .
150 Portrait of a Man, called Abraham Cowley; half-length; in golden brown gown and lace cravat

Mallis

Canvas

26 in. by 22 in.

ENGLISH SCHOOL.

c. 1750.

- 11 . | .
151 Portrait of a Man, called William Pitt, Earl of Chatham; three-quarter-length, standing to the left; in puce coat and blue and gold waistcoat; on the frame are the arms of Pitt

Mason

Canvas

47 in. by 38 in.

ENGLISH SCHOOL.

1658.

- 7 . | .
152 Portrait of Thomas Chard; three-quarter-length, facing the spectator; black and white dress. He holds a document signed "Carlile" and dated 1658; a letter lying on the table beside him is addressed to Thomas Chard, a servant of Lord Carlisle at Wytham Abbey

Cohen

Canvas

47 in. by 38 in.

J. HUDSON.

- 38 . | .
153 Portrait of James Smith-Stanley, Lord Strange (1717-1771); three-quarter-length, turned to the right; in brown Vandeyck dress and rose-coloured drapery

Hallow

Canvas

49 in. by 39 in.

EDWARD LUTTRELL.

- 154 Portrait of Samuel Butler, author of "Hudibras"; bust three-quarters to the right
Cooper Signed
Pastel 10 in. by 8 in. 13

A. POND (ATTRIBUTED TO).

- 155 Portrait of a little Girl; bust turned slightly to the left; in lace cap and low-necked brown and blue dress
Moore Canvas 18 in. by 14 in. 11

ENGLISH SCHOOL.

Early XVIIIth Century.

- 156 Interior of the House of Commons. View looking up the house towards the Speaker's chair; benches and galleries on either side filled with members
Maxwell Canvas 54½ in. by 47½ in. 195

ANGLO-FLEMISH SCHOOL.

About 1650.

- 157 Portrait of a Lady; bust in white lace cap and dress surrounded by an oval garland of flowers
Moore Canvas 26 in. by 24 in. 7 10

GASCAR.

- 158 Portrait of Luise de la Kerouaille, Duchess of Portsmouth, as Diana; three-quarters length, with a crescent in her hair seated amongst clouds
Cooper Canvas 37 in. by 32 in. 11

BEECHEY (AFTER).

- 159 Portrait of George IV, when Prince of Wales; bust three-quarters to the right; powdered hair; wearing white neck-cloth and blue coat; painted in an oval
Watson Canvas 29 in. by 24 in. 4 14

P. MERCIER (ATTRIBUTED TO).

- 4 . . . 160 A Girl playing on a guitar; half-length, with her back to the spectator looking round over her shoulder *Ellis H*

Canvas

29 in. by 24 in.

KNELLER (SCHOOL OF).

- 2 . . . 161 Portrait of a Lady; bust, wearing white satin dress and blue drapery; painted in an oval *Bligh*

Canvas

29 in. by 24 in.

REYNOLDS (AFTER).

- 27 . . . 162 Portrait of Queen Charlotte; bust three-quarters to the left; powdered hair; in velvet and ermine robes *Susford*

Canvas

29 in. by 24 in.

ROMNEY (AFTER).

- 4 . . . 163 Portrait of Mrs. Robinson; bust in profile to the left; in hat and low-necked dress *Spiller*

Panel

25 in. by 18 in.

PINE.

- 11 . . . 164 Portrait of George II; whole-length, standing slightly to the left at the head of a staircase *Barry*

Canvas

18 in. by 14 in.

J. M. WRIGHT (ATTRIBUTED TO).

- 4 10 . . . 165 Portrait of a Man, called John Selden; bust three-quarters to the right; in white shirt, with dead-leaf coloured drapery round shoulders *Sweet Maxwell*

Canvas

30 in. by 24 in., oval

JAMES NORTHCOTE, R.A.

- 166 Portrait of himself; bust in profile to the right; red drapery
Hands over shoulders
 Canvas 27 in. by 23 in., oval
 * * * Painted in 1789 for Alderman Boydell.

JOHN CROME—"OLD CROME" (ATTRIBUTED TO).

- 167 Portrait of Robert Bloomfield, author of the "Farmer's Boy";
Neel half-length, seated three-quarters to the left before a table
 upon which is a large folio book; in black coat and white
 shirt-frill
 Canvas 29 in. by 24 in.
 * * * Stated to have been painted for Crabbe, the poet, and to
 have come from M. W. Pearce's collection.

A. RAMSAY.

- 168 Portrait of a Lady; bust turned three-quarters to the left; in
Bois scarlet and white low-necked dress
 Canvas 24 in. by 19 in.

C. R. LESLIE, R.A. (AFTER GILBERT STUART).

- 169 Portrait of George Washington; bust slightly to the left; in
 black coat
Houison Canvas 29 in. by 24 in.

BRITISH SCHOOL.

- 170 Portrait of Judge Jeffreys; bust, turned slightly to the right,
 in scarlet robes; painted in an oval
Sweet M. Canvas 29 in. by 24 in.

BRITISH SCHOOL.

- 171 Portrait of Edward Hyde, first Earl of Clarendon; three-quarters
 length, in Lord Chancellor's black and gold robes, standing
 behind a table upon which the mace is lying
do Canvas 42 in. by 33 in.

BRITISH SCHOOL.

- 2 | . . . 172 Portrait of Thomas Hobbes, author of "Leviathan"; bust,
facing the spectator; dressed in black *Spiller*
Canvas 29 in. by 24 in.

SCHOOL OF KNELLER.

- 6 | . . . 173 Portrait of John Locke; bust facing the spectator, the head
turned three-quarters to the left; brown drapery *Cohen*
Canvas 26 in. by 20 in.

ZOFFANY (ATTRIBUTED TO).

- 62 | . . . 174 Portrait of a Gentleman; whole-length, walking towards the
right in a landscape; in red coat and breeches and white
embroidered waistcoat *Went*
Canvas 29 in. by 24 in.

ZOFFANY (ATTRIBUTED TO).

- 11 | . . . 175 Portrait of a Lady; whole-length, seated three-quarters to the
left in a landscape; in yellow dress and blue cloak *Corbett*
Canvas 29 in. by 24 in.

G. MORLAND.

- 8 | . . . 176 Portrait of the Artist's favourite Dog; a liver and white spaniel
lying on the ground in front of a kennel *Cooper*
Signed on the dog's collar, "G. Morland, Lambeth Rd."
Canvas 25 in. by 29½ in.

G. SMITH (of Chichester).

- 3 | 10 . . . 177 Classical Landscape, with a castle and a river *Flood*
Canvas 24 in. by 29 in.

HOGARTH.

178 The Laughing Audience

Ellis St

Engraved by Hogarth, 1733.

Canvas

22 in. by 19 in.

70

* * * From the collections of Richard Brinsley Sheridan, 1814, Mr. G. Watson Taylor, and Mr. Richard Sanderson, 1848.

HOGARTH.

do 179 Evening; two figures of children, a little boy and a little girl; a woman in the background

Canvas

35 in. by 28 in.

2

* * * A portion only of the right-hand lower corner of the composition, one of the "Four Times of the Day." It is said that this fragment was cut from a larger picture and partially repainted under Lord Taunton's directions.

HOGARTH.

Moore 180 Night; bonfire in a street; on the right a coach overturned with the inmates scrambling out; on the left an open window and a stall under which figures are crouching

Canvas

55 in. by 96 in.

3

* * * The lower portion only of the composition, one of the "Four Times of the Day," partly re-painted under Lord Taunton's directions.

ENGLISH SCHOOL.

181 Landscape: a river scene with figures

Panel

12 in. by 14 in.

Ashwell

3 10

MINIATURES.

HENRY PIERCE BONE.

1842-45.

182 Five Portraits, in one frame :—

1. Nell Gwynne, after Lely
2. Henrietta Duchess of Orleans, after Mignard
3. Princess Mary, after Hanneman
4. Lady Denham, after Lely
5. Princess Anne, after Vandyck

Jessier

Signed and dated

Enamels *Ovals, 4 in. by 3½ in. excepting no. 5, which is 2¾ in. by 1½ in.*

HENRY PIERCE BONE.

1844.

183 Anne, Countess of Bedford, after Vandyck

Greensheel

Signed and dated

Enamel *Oval, 4 in. by 3½ in.*

HENRY PIERCE BONE.

1839.

184 Lord Melbourne, after Hayter

Jessier

Signed and dated

Enamel *8 in. by 6¾ in.*

JOSEPH LEE.

185 Lady Hamilton as Nature, after Romney

Enamel *6½ in. by 5 in. do*

HENRY PIERCE BONE.

1845.

186 An enamel Miniature of Henry, Prince of Wales (son of James I); from the original by Van Somer

Oval, 4½ in. by 3¼ in. do

VANDYCK (AFTER).

- 187 A Miniature of the Children of Charles I; *of very fine work*
Phillips Oblong, $4\frac{1}{2}$ in. by 3 in. 9

VIOLET.

1788.

- do* 188 A Miniature of a Lady in pierrette costume
 Circular, $2\frac{3}{4}$ in. 3 5

- 189 An enamel Miniature of a Man, in tie, wig, frilled shirt and
Jessier scarlet coat 10 10

Signed *S^t* 1741Oval, $1\frac{1}{4}$ in. by 1 in.

- 190 A Miniature of a Man, in late 18th century costume; in the
Thomson style of Engelheart 2

Oval, $1\frac{1}{2}$ in. by $1\frac{1}{4}$ in.

HENRY PIERCE BONE.

- 191 An enamel Miniature of Fox

Oval, $2\frac{1}{8}$ in. by $1\frac{3}{4}$ in.

14 10

- 192 An oval Miniature of a Man, in early 19th century dress, in
Cash frame with cipher and enamel back; another, c. 1825; and
 a Medallion Portrait, in wax, of J. B. S. Morritt, of Rokeby
 Park 3 5

END OF SALE.

£ 3087 7

Total of Sale £ 9815. 7. 0

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